

V4.8 Software Quickstart Guide



Making a great live sound console even better

Soundcraft
Vi SERIES™
DIGITAL LIVE SOUND CONSOLES

Soundcraft
by HARMAN

Introduction to Version 4.8

The result of wide-ranging market feedback, Version 4.8 software contains a number of significant new features, aimed particularly at stage monitoring and high-end corporate events, but including features of interest to all types of user. Vi1 consoles also benefit from some of the new features, although their update is more limited in scope as a result of many of the features requiring additional DSP resources which it is not possible to add to the Vi1's fixed internal DSP engine. A common update file is used to upgrade all types of Vi consoles and is downloadable free of charge from the Soundcraft website.

An updated version of the offline editor application, Virtual Vi, is also available to complement the console release.

In This Guide:

Available Features and DSP Requirements	Page
<ul style="list-style-type: none">• Which Features are available on which consoles and with how much DSP	3
<ul style="list-style-type: none">• Changing the Expansion Mode on consoles with 3 DSP cards	4
DSP Enhancements:	
<ul style="list-style-type: none">• All Busses To Stereo	5
<ul style="list-style-type: none">• Stereo Matrix Busses	8
<ul style="list-style-type: none">• Additional pre-fade Aux Sends Points	10
<ul style="list-style-type: none">• Post Fade Insert Points	11
User interface enhancements:	
<ul style="list-style-type: none">• Aux VCA Mode	12
<ul style="list-style-type: none">• Gate/Duck External Source from Busses	15
<ul style="list-style-type: none">• Colour Label Displays	16
Other Features:	
<ul style="list-style-type: none">• Show file compatibility with older versions	17
<ul style="list-style-type: none">• Bug Fixes & enhancements	20
Appendices	
<ul style="list-style-type: none">• Fitting a 4th DSP card to Vi2/4/6 consoles	21
<ul style="list-style-type: none">• Adjusting the Faderglow colour on Vi2/4/6 consoles	22

Available Features and DSP Requirements

Due to the significant increase in processing options that V4.8 brings to the Vi series, the amount of DSP may have to be increased by adding additional card(s) in order to benefit from all new features. Even a basic configuration Vi4 or 6 with 2 DSP cards can still benefit from some of the new features; a console with 3 DSP cards will be able to allocate DSP power to either busses or channels, whilst adding a 4th DSP card will allow all new features to be permanently available with the full 96 channels to mix.

As the Soundcraft Vi1 has a non-expandable DSP setup in its internal audio processing engine, it has the most significant restrictions on the possible feature set provided by the V4.8 update. The Vi1 can still benefit from the upgraded software however, with useful additions such as 48 local mic inputs, Stereo Matrices, Aux VCA mode, external triggering of the ducker/gate processors and coloured channel labels.

The table below indicates which updates are possible on the different Vi consoles, depending on the number of DSP cards fitted:

Vi V4.8	2 DSP Cards				3 DSP Cards			4 DSP Cards		
	Vi1	Vi2	Vi4	Vi6	Vi2	Vi4	Vi6	Vi2	Vi4	Vi6
48/16 local I/O	Y	-	-	-	-	-	-	-	-	-
Gate/Duck External Bus Source	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y
Colour Label Displays	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y
Stereo Matrix Busses	Y*	Y	Y	Y	Y	Y	Y	Y	Y	Y
Aux VCA Mode	Y	Y	Y	Y	Y	Y	Y	Y	Y	Y
Post Fade Insert Point	N	Y	Y	Y	Y	Y	Y	Y	Y	Y
4 Aux send points	N	Y	Y	Y	Y	Y	Y	Y	Y	Y
All Busses To Stereo	N	N	N	N	X/Y	X/Y	X/Y	Y	Y	Y
96 Inputs To Mix	N	N	N	N	X/Y	X/Y	X/Y	Y	Y	Y

Y*: Maximum of 8 stereo Matrices on Vi1.

X/Y: Vi2, 4 and 6 can either have 'All Busses Stereo' OR '96 inputs to mix' due to the limitation of 3 DSP cards.

Additional DSP cards for Vi2/4/6 can be ordered via your Soundcraft Distributor.

Configuring the Expansion Mode of a console with 3 DSP cards (Vi2/4/6 only)

In the table on the previous page it can be seen that on consoles fitted with 3 DSP cards, it is necessary to choose which part of the console will have DSP power allocated to it, as there is not enough DSP to provide expanded input channel count (96 inputs to mix) *and* expanded stereo busses at the same time. Instead the available DSP power can be allocated either to channel or bus expansion. The mode of operation of the console in these two situations is as follows:

- **Channel Expansion:** 96 input channels and 32 mono busses, switchable to 16 stereo busses.
- **Bus Expansion:** 64 input channels and 32 mono or stereo busses.

In order to manage this assignment, a new control called **Expansion Mode** has been added to the Menu-Settings page. This control only appears on consoles that have 3 DSP cards.

(Consoles with 2 DSP cards cannot access any expanded functionality, and consoles with 4 DSP cards get both Channel and Bus expanded functionality all the time).

Following a software update to V4.8, the Expansion Mode setting will initially default to CHAN.

Changing the Expansion mode control in either direction will require an automatic fast-restart of the console. A confirmation dialogue box will appear asking the mode change to be confirmed or cancelled, and reminding that any unsaved settings will be lost unless they are saved first.

Screenshot shows the Expansion Mode control, bottom right.



DSP Enhancements

All Busses to Stereo

(Vi2/4/6 only)

The most significant upgrade available with the V4.8 update is the option of switching all 32 of the busses on Vi 2, 4 and 6 console to stereo mode without tying up two busses. This allows a maximum of 32 stereo mixes, perfect for large monitor applications. The number of mono mixes remains at 32. *Note that to benefit this feature the console must either have 4 DSP cards, or 3 DSP cards and be switched to BUS Expansion mode, as described in the previous section.*

Setting up the new Stereo busses



Enabling the additional stereo busses is simply a case of accessing the bus setup Viconics screens, either by pressing the All Busses fader page, or touching any group of 8 busses in the Meter overview section of the master Viconics screen, and using the far right-hand Viconics screen to access the bus type and format controls.


Compared with pre-4.8 software, there is now a Format (mono/stereo) control on every single bus, instead of only one format control for each pair of busses.

As with existing software, the bus type and format is stored globally at the Show level, and not in individual snapshots.

Handling Input Sends to Stereo Busses

With all 32 busses now being capable of stereo operation, it is now necessary for each input send to have its own Pan control. In previous software versions, the send control belonging to the *even numbered* send was automatically changed into a Pan control so that the Pan was always visible whenever a bus was in stereo mode. In 4.8 software, the even-numbered busses can also be stereo sends in their own right, therefore their send controls can no longer be used as Pan controls. For this reason it is now necessary to switch the whole Viconics Send control section into PAN mode, in order to view and control the individual Pans. This is done by pressing the PAN button on the control surface (adjacent to the Copy/Paste section).



The screenshot above shows the input bus send 1-16 page: Auxes 1, 3 & 4 and Group 5 are **stereo** busses, as indicated by the  symbol immediately above the Viconics knob.

The PAN controls for the Stereo Aux busses can be accessed by pressing the PAN button to the left of the Master Viconics screen (Note: Stereo Groups always follow the channel Pan setting and don't have individual Pan controls).

Note that the Aux sends to a particular bus can also be set so that they don't have a dedicated Pan, but instead will follow the setting of the main channel Pan control. This is done by pressing the **CHPAN** key in the Bus Type Viconics control within the Bus Modes Viconics screen (see previous page, e.g. Aux 1, 3 and 4). This setting is global for the whole bus and so will be the same on all channels.

Accessing PAN Controls for Stereo Auxes

In Follow (Sends on Faders) mode, the Pan controls for Stereo Aux busses are assigned to the Fader Panel encoders, as with the previous version software. If the Aux Pans need to be accessed on the Vistonics screens however, new functionality allows the Pans for all stereo busses to be accessed as an alternative view to the send controls.

The **PAN** mode change switch is located on the upper central section of the control surface, immediately below the Power button and Copy/Paste controls (see image to right).

The screenshot below shows how the input sends Vistonics screen looks when the PAN mode button has been pressed.

In this case Aux 1, 3 & 4 have been switched to stereo mode, so their send controls change to PAN controls when the PAN mode is enabled. The Group 5 bus has also been switched to Stereo mode, but it does not have an individual Pan as stereo groups take their feed from the main channel Pan control.



Note that mono sends continue to display their Level controls when Pan mode is enabled, therefore if all Aux busses are in Mono mode, no change will be seen on the Vistonics display when Pan mode is selected.

Screenshot shows the Bus send 1-16 page when the PAN mode switch has been enabled:



Stereo Matrix Busses (Vi2/4/6)

The addition of Stereo capability for Matrix busses means it is now possible to have up to 16 Stereo Matrix busses using the new 'All Busses to Stereo' feature, if the console has 4 DSP cards, or is running in Bus Expansion mode (see 'Expansion Mode' section) with 3 DSP cards. If the console has only two DSP cards, or is running in Channel Expansion mode with 3 DSP cards, then stereo Matrices are still possible but will use 2 adjacent mono busses to make the stereo bus (therefore maximum of 8 stereo Matrix possible).

Panning Contributions to a Stereo Matrix Bus

The new *Contribution Pan* function allows each of the Matrix contribution signals, selectable from a multitude of sources including channel direct outs, bus and master outs and Direct Out patches, to be positioned within the Matrix bus's stereo field.

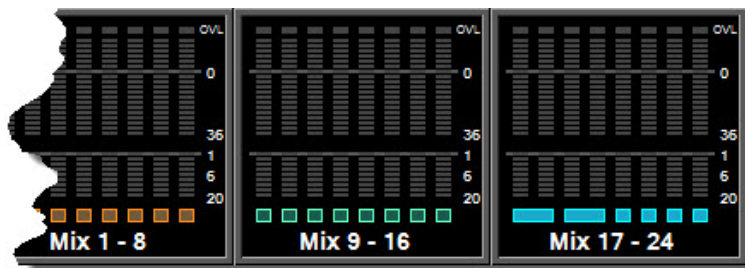
To access the Contribution Pan, simply access the Matrix Source page by soloing the Matrix Bus master, and the fader panel encoder will automatically be assigned to PAN function for each source. Note that if another stereo bus is chosen as a Matrix Source, the left half of the source bus will be routed to the left half of the stereo Matrix bus, and the right half to the right of the Matrix Bus. In this case the encoder will function as a *Contribution Balance* control.

The screenshot below shows the Matrix Source page, activated by Soloing the Stereo Matrix bus. The rotary encoder functions as Pan for the sources MnAux2, Mix L, Mix R and Mic C, whilst the encoder for source StAux1 functions as a balance control:



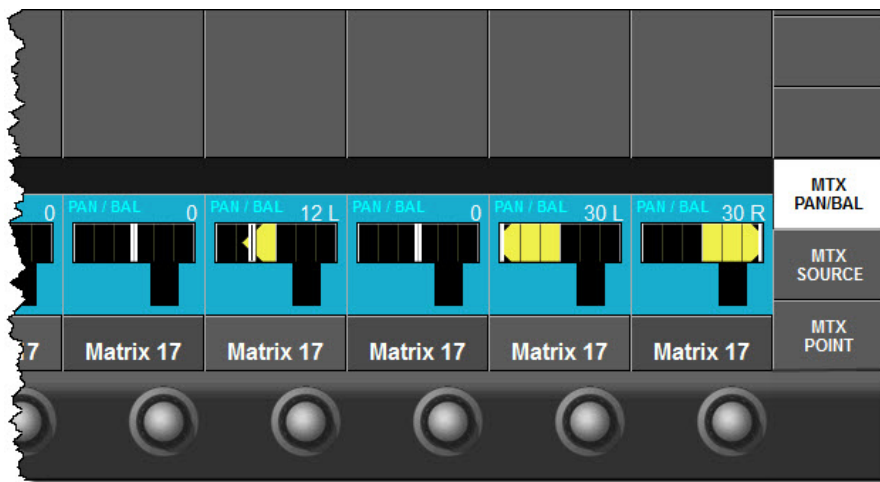
Stereo Matrix Busses (Vi1)

The Vi1 uses the 'paired' bus method to create stereo Matrix busses. The adjacent even-numbered bus is stolen and used for the right half of the bus. There is a maximum limit of 8 mono matrix busses on the Vi1, but the number of stereo Matrix busses is also 8, meaning that effectively you have the equivalent of 8 mono Matrix busses. In order to set up more than 4 stereo Matrices, put the busses you plan to change to Matrix mode into stereo mode first, then change the mode to Matrix.



The screenshot shows how the Stereo Matrix mode is indicated on the Bus Meter overview screen. Busses 17/18 and 19/20 have been paired as Stereo Matrices.

The Contribution Pan on Vi1 works in the same way as on Vi2/4/6, but the Pan encoder is accessed via the Viconics screen bottom-row encoders, as there are no Fader Panel Encoders on the Vi1.



When a Matrix Bus is set to Stereo mode, an additional touchscreen button, MTX PAN/BAL appears on the right hand side of the source page which appears when the Matrix bus is soloed.

Additional Pre-Fade signal points for Busses

(Vi2/4/6 only)

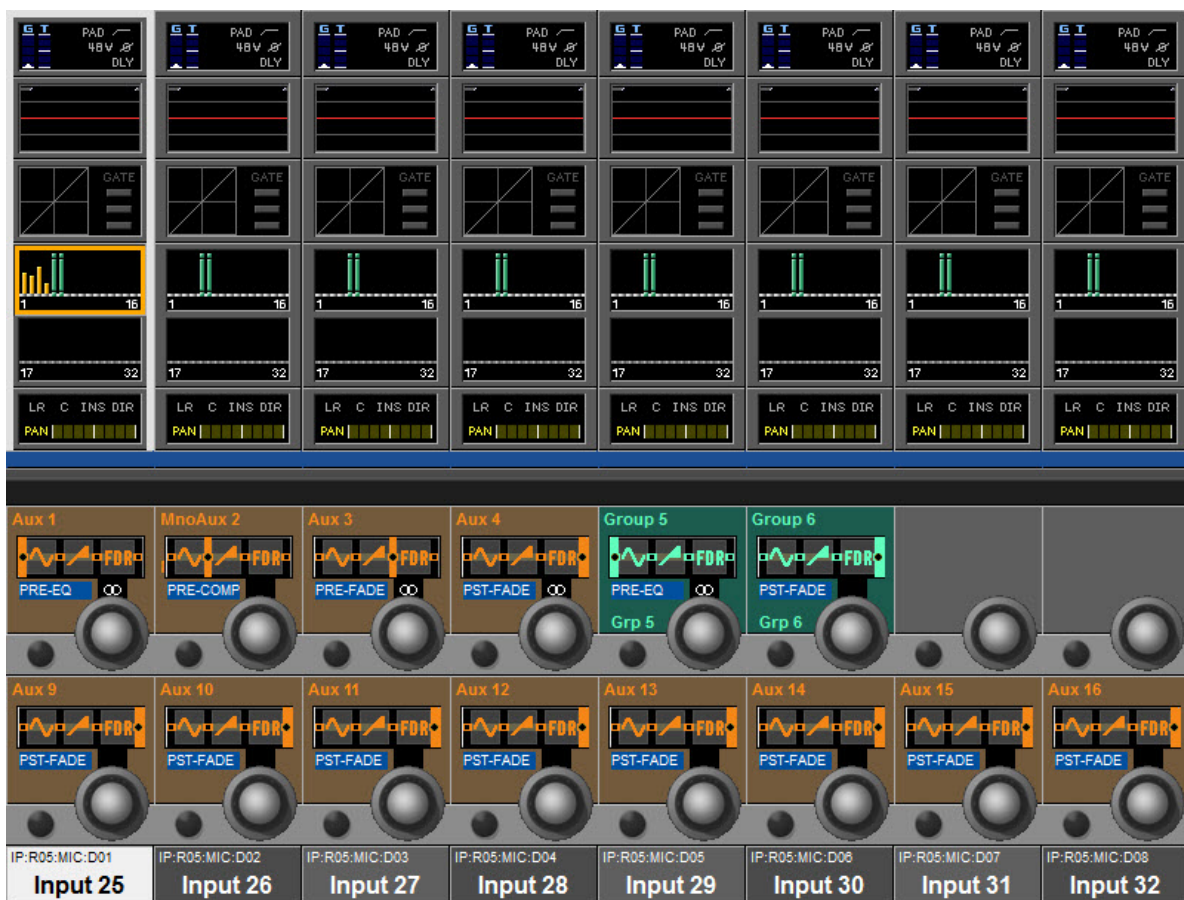
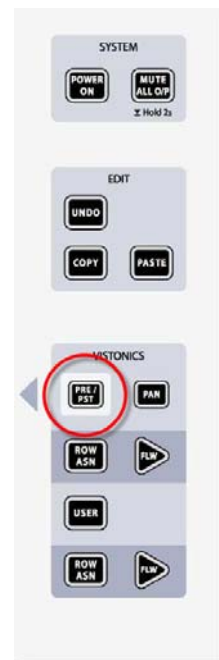
On pre-4.8 software, each Aux bus send had a switchable source, either pre- or post-fader. On V4.8, this is expanded to **four** points: one post-fade and three pre-fade.

The available points are: PRE-EQ, PRE-COMPRESSOR, PRE-FADE and POST-FADE.

In order to access the controls for selecting these points for each individual send, the Vistonics PRE/PST mode select button must be pressed (*located on the upper control surface just below the Copy/Paste controls - see image on right*)

Selecting Vistonics PRE/PST mode flips the function of all Vistonics Input Channel Bus send controls from level controls to a 4-position rotary switch, allowing the selection of the four points (see screenshot below).

The addition of 2 extra send points provides maximum flexibility when mixing to monitors. The addition of pre-Compressor (but post-EQ), and pre-EQ (& Gate) allows the user to tailor monitor mixes to the performers preference. This gives great flexibility for creating monitor mixes for example for vocalists who do not want compression on their own mix, without the need to Y-split channels, and also allows more convenient operation when doing monitors from front-of-house in installed applications, where the EQ is set for FOH purpose and is not desirable on the monitor sends.



Note that the Group Busses also now have the same 4-point source selection, for use as required.

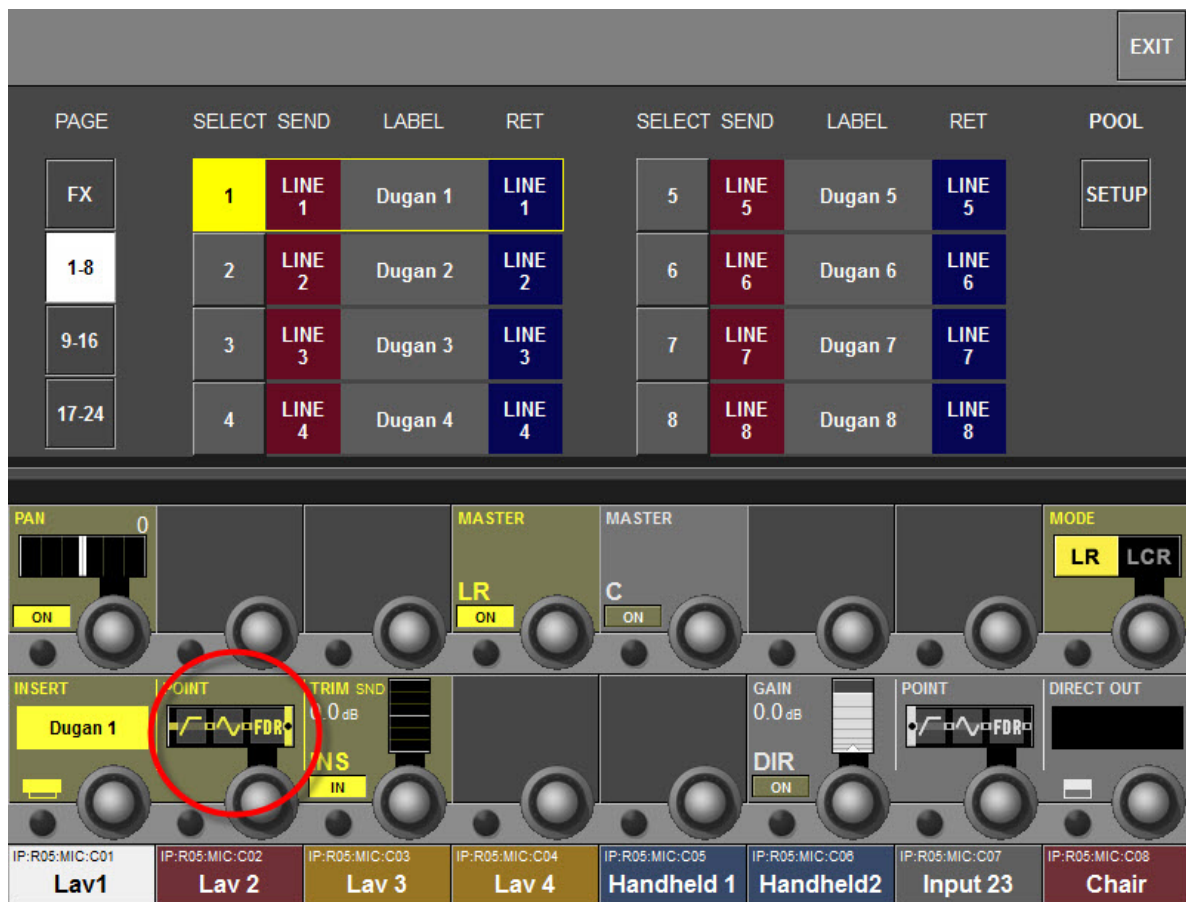
Post-Fade Insert Point

(Vi2/4/6 only)

V4.8 brings with it an extra access point for inserts on every input channel in the form of a Post fade position for the insert point. Designed primarily for auto-mixing purposes, this option allows an auto-mixer to be inserted after the channel faders, thereby allowing manual override of the auto-mixer's activity should it not react adequately in a complex dialogue situation.

The new signal point is implemented as an additional position for the rotary insert point position switch.

The screenshot below shows the new insert point position in a typical auto-mixing application:



User Interface Enhancements

Aux VCA Mode

Aux VCA mode is a powerful tool for monitor mixing which enables the VCA groups to be used for fast adjustments to the levels of instrument groups *within an individual monitor mix*. When enabled, it links the VCA Master faders to the specific monitor mix that has been called onto the channel faders using the Vi's Follow (fader flip) mode. This effectively gives a unique set of VCA masters for each of the 24 or 32 monitor mixes on the console. So to change the level of the drums in, say, the singer's mix, it is only necessary to select the singer's mix onto the faders using the Follow mode, make sure the VCA masters are visible in the Master section, and then just adjust the Drum VCA fader. This will change the level of the drums only in the singer's mix.

Although it's always been present on Vi series consoles, a major update to the functionality of this feature has been added with V4.8 to improve its operation. Previously the console operated with Aux VCA mode *permanently enabled on all VCAs*, which limited the usability of this innovative feature because it was never possible to use the VCAs to control a global channel level for all mixes, whilst adjusting a monitor mix on the faders. An example of when it is beneficial to have some VCAs *not* in AUX VCA mode would be where a VCA is used to control the level of one or more ambient mic channels, whilst a monitor mix is assigned to the faders. The ambient mic's level needs to be changed in all mixes at the same time, so a normal 'global' VCA function is needed for this.

The improved Aux VCA system now has a **mode switch** per VCA Master fader that enables the priming of Aux VCA mode to be enabled or not for each VCA. If Aux VCA mode is not enabled, that VCA will remain operating as a normal 'global' VCA, affecting the channel fader and therefore all post-fader Aux sends, even if an Aux send is assigned to the channel faders using Follow mode.

A second improvement is to use a different Faderglow colour on the VCA Master fader to clearly indicate whether it is operating as an Aux VCA or a global channel VCA. In earlier software it was never possible to tell whether a VCA was controlling an Aux send or not. The new colour used for Aux VCA mode is pink for Vi2/4/6 consoles, and white for Vi1 consoles.

** It is possible to 'tune' the Faderglow colour on Vi2/4/6 consoles manufactured after 2010 using an internal hardware adjustment to bring the Aux VCA colour closer to white, and therefore distinguish it from the pink colour used for VCA 9-16 on those consoles - see details in Appendix 2.*

Controlling Aux VCA Mode

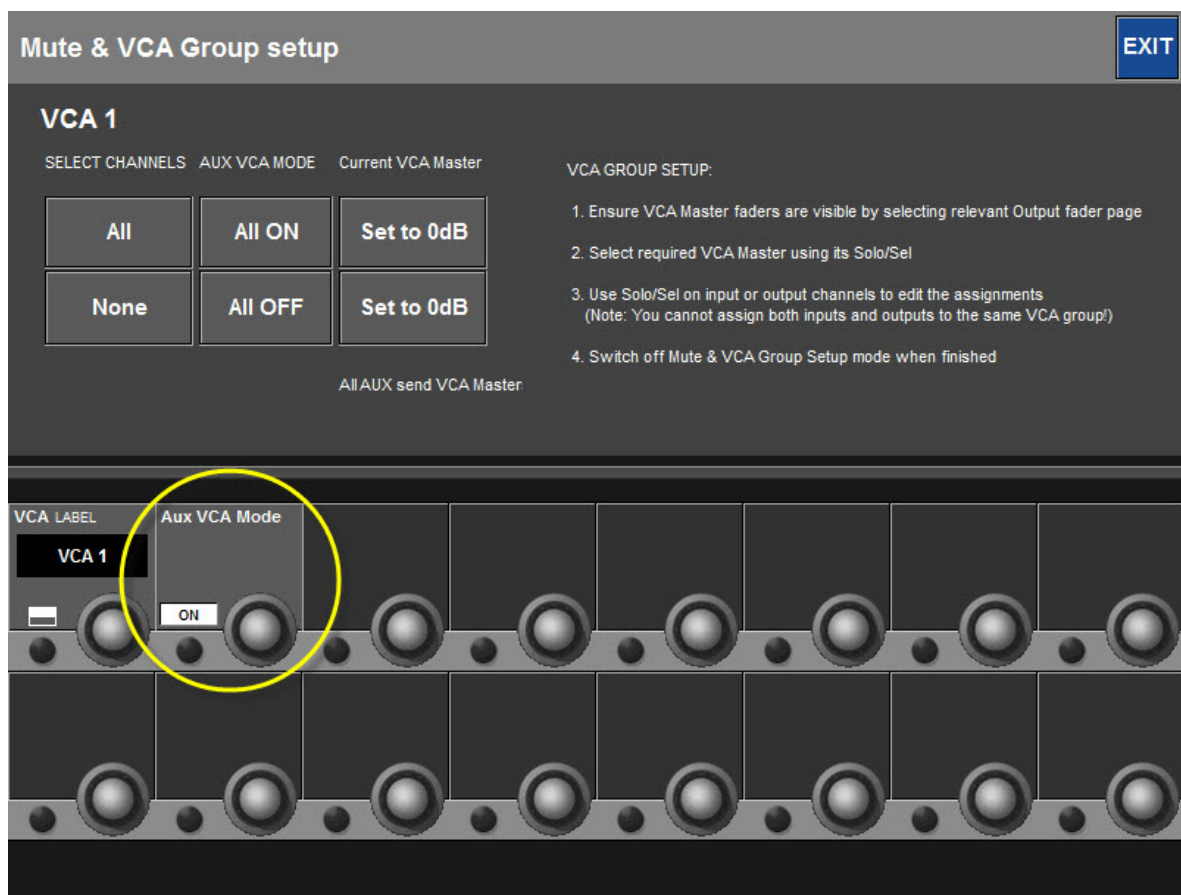
By default, Aux VCA Mode is now disabled (in all previous software versions it was always enabled).

Enabling Aux VCA mode for each VCA is done through the VCA setup menu by pressing the **VCA Setup** key and selecting a VCA with its **SOLO/SEL** key.

In the resulting Mute & VCA Setup screen (see screenshot below), the new Aux VCA Mode ON/OFF switch appears in the Vistonics encoder section next to the VCA LABEL edit button. Toggling the mode affects Aux VCA mode only on the currently selected VCA.

It is also possible to turn AUX VCA mode on or off for all 8 or 16 VCAs at the same time, using the ALL ON/ALL OFF buttons located on the touch screen under the VCA setup menu.

The setting of the Aux VCA mode enable is stored in the Show.



When a VCA is enabled for Aux VCA mode, the actual function of the VCA remains as a normal Global channel VCA, until two conditions are met:

- An Aux Master must be soloed
- The FLW button for the Fader section must be activated

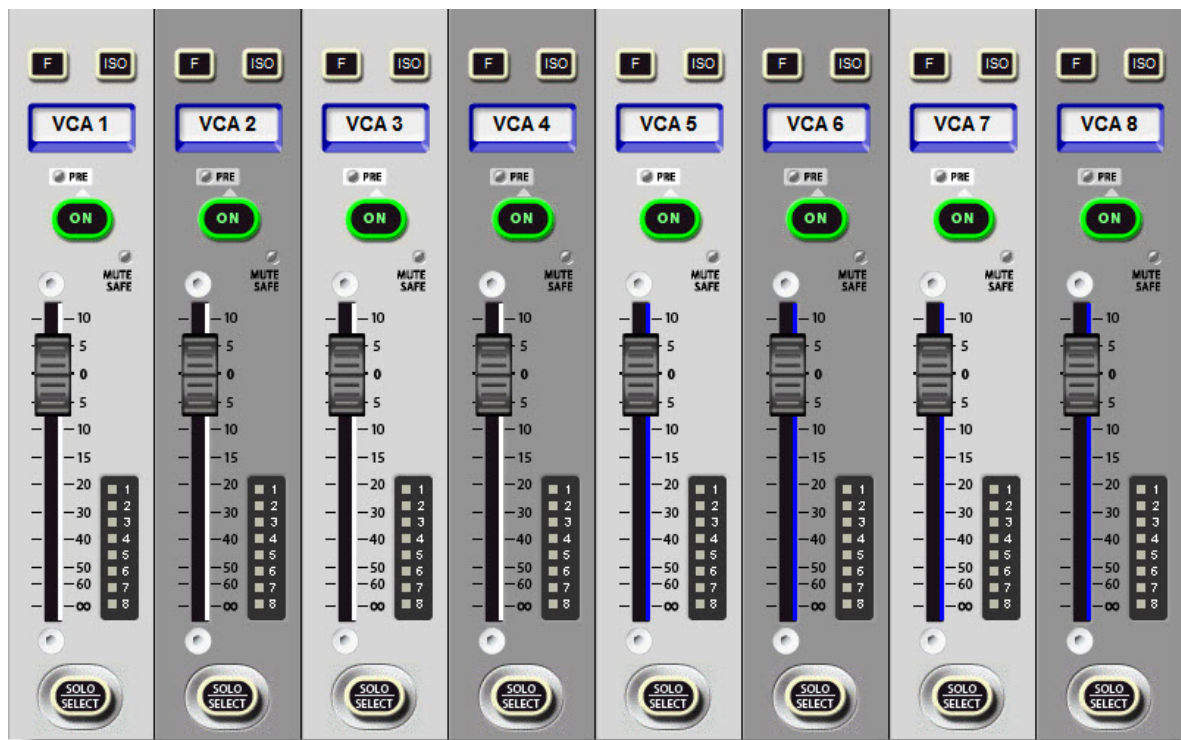
Both of these conditions are met under normal operation when a monitor mix is being adjusted.

Faderglow Colours when Aux VCA mode is active

When an Aux VCA is active (Aux master soloed, plus FLW mode switched ON), the change in function of the VCA Master fader is indicated by the Faderglow colour changing from Blue or Magenta for VCA 9-16), to White.

(Note that on Vi2/4/6 the white colour will tend to appear as pink/magenta, this is due to the different type of RGB LED used to generate the Faderglow colour on the Vi2/4/6. Adjustment of this colour is possible -see Appendix 2).

The picture below shows VCAs 1-4 with Aux VCA mode enabled and active, whilst VCA 5-8 remain as global channel VCAs.



Assignments of Channels to Aux VCAs

The assignments of channels to Aux VCAs could in theory be different for each Aux bus and could differ from the normal global VCA assignments, but we have deliberately restricted this so that all the assignments are shared. This is primarily for reasons of making it simpler to set up, as the VCAs only need to be assigned once for the channel VCAs, and then the assignments will be automatically repeated to all the Aux VCAs.

We have had requests from some monitor engineers to make all the Aux VCA assignments editable, and we may be able to implement this on a future software update.

However, since the VCA assignments themselves are storable with desk snapshots, it is possible to dedicate certain VCAs as Aux VCAs, and then change their assignments with snapshots. This would allow a VCA to be temporarily assigned to just one Aux send on one channel in a specific Cue, making spot adjustments of sends possible.

Gate/Duck External Source

New to V4.8 software is the ability to externally source the Gate or Ducking processing from a Bus in the console. In the dynamics Viconics screen for the selected input channel, the 'key' tab located with the Gate/Dees selection can be opened to reveal a range of different keying options. Within these options is now the opportunity to select the key to be off of a Bus out.

This allows for a lot more flexibility particularly for ducking applications such as controlling ambient mics for a recording or in-ear monitor mix. By inserting a ducker on an ambient mic with an External source of the LR bus or a spare bus, the level of the ambient mics can be adjusted automatically for a monitor mix, in-between songs when the artist stops playing, or for any other application.



Show Compatibility note

Note that in Pre-4.8 software, the Bus Out tab in the Key patch was occupied by a MADi input tab.

Since the MADi input was not useful, it has been replaced by the Bus Out selection.

If a show made on pre-4.8 software is loaded on a console running 4.8 software, and the Key source was saved as a MADi input, this source will be retained until it is replaced by a different selection. In this case, the MADi tab will be visible in the key source selection screen until a different tab selection is made, when the Bus Out tab will appear. See page 19 for further details on Show Compatibility.

Colour Label Displays

The colour label displays are a great new feature for show management and instrument grouping. With 6 different colours available, it is easily possible to utilise the colours to manage contributing channels by instrument group, key channels or any other grouping that can improve your workflow.

The channel colour labels are accessed via new selection buttons in the QWERTY keyboard. This is accessed by touching the Vistonics Input touch block at the top of the Input channel touch screen and then by selecting the 'CH Label' key. The coloured labels are also available for VCA and Bus Out labels. (VCA labels for Vi2/4/6 only, as Vi1 does not have a screen-based label for its VCAs).



Show Compatibility note:

Information on the channel label colour does not exist in shows created on pre-4.8 software. As a result, loading a pre-4.8 show on a console where coloured labels are already set up from the previous show, will not clear the coloured backgrounds. If this happens, the coloured labels can reset manually as required, but a better solution is to load a Default Show before loading the old show. This will clear all the coloured labels to grey, they can then be set up again as required, and saving the old show will then capture the label colour info.

Other Features

Show File compatibility

As usual with Soundcraft Vi consoles, careful thought has been put into both backward and forward compatibility. The aim is to ensure that loading old shows on an upgraded console, or loading new 4.8 shows on older software versions, does not cause any stability problems and allows the most sensible compromise when settings need to be transferred relating to functionality that does not exist in the older version.

1. Stereo Busses (Vi2/4/6 only)

a) Loading pre-4.8 Shows on a 4.8 console with bus expansion

Since on pre-4.8 software, stereo busses used 2 mono busses and therefore were limited in number to 16, a pre-4.8 show that includes stereo busses will load on a 4.8 console with all the stereo busses intact, and with a spare (even-numbered) mono bus for every stereo bus! Because the 4.8 software allows stereo busses without using up 2 mono busses, any stereo busses from the old show will appear as odd-numbered stereo busses, and have an empty (free) bus next to them.

To take the most extreme example, a pre-4.8 show with a total of 16 stereo busses will load on a 4.8 console with the 16 stereo busses appearing on busses 1,3,5,7... up to 31. Each stereo bus will appear on a single fader. Busses 2,4,6,8...up to 32 will be spare busses, and all of these can be used as either mono or stereo busses.

b) Loading a 4.8 show on a pre-4.8 console

Since a 4.8 show has more busses than can be fitted on a pre-4.8 console, something has to be lost in this case. However, the software has been designed to reduce any stereo busses to mono format and preserve the send levels, rather than completely throw away some of the bus mixes, in order to fit within the 32 mono/16 stereo format.

As an example, a 4.8 show has all 32 busses in stereo format. Loading this show onto a pre-4.8 console will result in all of the 32 busses appearing as mono busses, with their mix levels intact, and there are no spare busses. If any of the mixes need to be used in stereo mode, then the odd-numbered ones can simply be switched to stereo mode, but this will destroy the even numbered bus mix, as it will steal the even bus as the right half of the stereo bus.

Obviously the best procedure in this case is to upgrade the console software to V4.8!

2. Stereo Matrix Busses (Vi1 only, or Vi2/4/6 consoles with 2 DSP cards or running in Channel Expansion mode with 3 DSP cards)

On Vi1, the stereo Matrix busses use the 'paired mono bus' method of creating the stereo bus, so compatibility is relatively straightforward:

a) Loading a pre-4.8 show on a 4.8 console

Since stereo Matrices did not exist in pre-4.8 software, such a show will always load with Mono Matrices, and these can be switched to stereo mode if required (although it will be apparent that doing this will destroy the contribution mix of any even-numbered Matrix busses, as these busses have to be stolen and used as the right half of the stereo Matrix).

b) Loading a 4.8 show on a pre-4.8 console

If a 4.8 show containing stereo Matrices is loaded on a pre-4.8 console, the result will be pairs of mono Matrix busses which have the same settings. This equates to how stereo Matrices had to be set up in pre-4.8 software, as stereo linking did not exist. Because the 4.8 stereo Matrix mix contains a Contribution Pan parameter which is not known about by pre-4.8 software, the Pan parameter will be lost, and instead the contribution levels of both legs of the paired busses will be set to the same level (equating to a central Pan). The contribution levels will therefore have to be adjusted in order to obtain the correct 'Pan' setting in the 'dual mono' Matrix situation of the older software.

3. Pre/Post Compressor/EQ/Fader settings (Vi2/4/6 only)

a) Loading a pre-4.8 show on a 4.8 console

Since pre-4.8 shows can only have either pre- or post-fade sources for the bus sends, the saved settings will be recalled as they were on the pre-4.8 console.

b) Loading a 4.8 show on a pre-4.8 console

Pre or post-fade settings will be recalled as they were on the 4.8 console.

Pre-EQ or Pre-Compressor settings will be recalled as 'pre-fade', since the other two points don't exist in the pre-4.8 software.

4. Post-Fade Insert settings (Vi2/4/6 only)

a) Loading a pre-4.8 show on a 4.8 console

The show will load exactly as it was saved on the pre-4.8 console, as only pre-EQ or pre-fade settings will have been saved.

b) Loading a 4.8 show on a pre-4.8 console

If the 4.8 show contains post-fade settings for the insert point, these will not be recalled, and in this case the insert signal point will remain with whatever setting it had prior to loading the show - which could be either pre-EQ or pre-fade. Therefore it is advisable to check the insert signal point setting after loading the show.

5. Aux VCA mode (All Vi consoles)

a) Loading a pre-4.8 show on a 4.8 console

The pre-4.8 show has no settings for Aux VCA enable/disable, therefore it will not clear any previous settings of this parameter that might be in different states on the console prior to the show being loaded. For this reason it is advisable to load a Default Show immediately before loading the pre-4.8 show, which will clear the enable/disable to the default Disable. Aux VCA mode can then be enabled on specific VCAs as required, and saved into the show.

b) Loading a 4.8 Show on a pre-4.8 console

Since Aux VCA mode was always enabled on all VCAs in pre-4.8 software, any enable/disable settings on the 4.8 show will be ignored when the show is loaded on the pre-4.8 console.

6. Gate/Duck Bus Out source

a) Loading a pre-4.8 show on a 4.8 console

On pre-4.8 software, it was possible to have a MADI patch selected as a source for the Gate/Ducker, this is no longer possible in 4.8 software, but loading a pre-4.8 show which has a MADI patch selected will result in this MADI patch being retained in the 4.8 console, and also the source selection patch screen will temporarily show a MADI tab and the stored patch point when the page is accessed. Selecting any other source will clear the MADI patch and replace it with the new source selection, and the MADI tab will then disappear and be replaced by the Bus Out tab.

b) Loading a 4.8 Show on a pre-4.8 console

Any saved Bus Out source patch will still be active and visible on the pre-4.8 console, and can even be changed to a different bus (shown within the LOCAL tab of the patch screen) but if the Bus Out patch is removed or changed to another type of source, it will not be possible to repatch it again, as once cleared, all the Bus Out patches will disappear from the GUI. (loading the original show or snapshot will restore the Bus out patch if required).

7. Coloured Channel/Bus Labels

a) Loading a pre-4.8 show on a 4.8 console

The pre-4.8 show has no settings for coloured labels, therefore it will not clear any previous colours that might exist on the console prior to the show being loaded. For this reason it is advisable to load a Default Show immediately before loading the pre-4.8 show, which will clear the coloured labels to the default grey. New coloured labels can then be set up as required, and saved into the show.

b) Loading a 4.8 Show on a pre-4.8 console

Any coloured channel labels existing in the 4.8 show will be ignored by the pre-4.8 console, since the earlier software does not know how to display them.

Bug Fixes and Enhancements

In the 4.8 software release, the following enhancements and bug fixes affecting Vi1, 2, 4 and 6 have been carried out:

Enhancements

- Oscillator now routes to stereo busses individually (Both > L only > R only) with successive presses of OSC TO BUSSES routing buttons, instead of always L&R together. (Not Vi1 Stereo Matrix busses).
- Vi1 can now be fitted with 3x 16ch input modules, allowing 48 inputs on the desk.
- Vi1 now supports an optional 16in/16out XLR AES module in Local IO (requires removal of one Input module and the Line 1-16 output module).
- Internal streamlining to reduce CPU and memory resources and prevent sluggish operation

Bug fixes

- Aux sends did not pan correctly to stereo busses from paired channels
- Bus feeds to Matrix were pre-delay from the bus -now post-delay
- Bus solo was pre-filter and delay - now post
- No audio on Mix R Out after saving show with Mute All Outputs enabled
- MIDI messages were still sent when in Preview mode
- Group busses could be sourced pre-fade with no indication of this
- Various misbehaviours when importing/exporting shows to USB and saving files after renaming
- Mix Right master channel became muted if Mute All Outputs on when a show is saved
- VCA master mutes could have 'yellow' colour after interaction with snapshot recall
- Bus outs could 'disappear' from Matrix source page
- Console restarted after booting up when fitted with two Rocknet cards
- F-keys on inputs were still active when in Matrix Contribution mode
- Vi1 SPDIF output had 'pro' flag instead of 'consumer'

Appendix 1

Fitting a 3rd and 4th DSP card to Vi2/4/6 consoles

In order to take full advantage of the bus expansion upgrade with V4.8 software, four DSP cards have to be installed in the Local Rack. If a console currently only has 2 DSP cards, it can be expanded by adding one or two additional cards to get either switchable Bus/Channel expansion or permanent Bus & Channel expansion, respectively. The Part Number to order is **RS2401SP**.

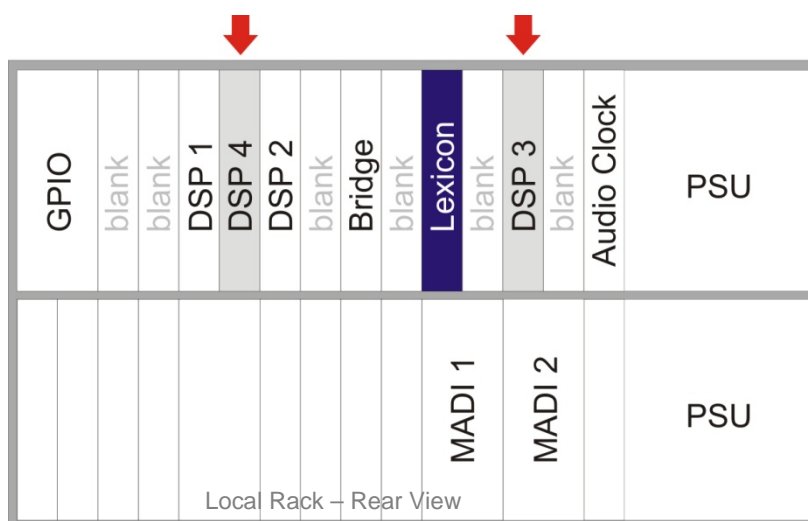
Although DSP cards will work in any of the free slots in the upper section of the Local Rack, it is recommended to fit the one or two additional cards in the positions shown below.

Note that on some older consoles the FX card may have to be moved one slot to the left, depending on how it was installed from the factory.

Instructions for fitting additional DSP cards

Remove any breakout panels to allow access to the top section of the Local Rack.

Note: when removing, refitting and handling DSP and FX cards in the Vi Local Rack, observe anti-static precautions: Either wear a grounded wristband or regularly touch the metal chassis of the rack to discharge any static build-up. Keep the new cards in their antistatic bags until the last moment.



1. Switch off the Local Rack.
2. Remove the blanking panels in the positions indicated by the red arrows in diagram above.
3. Fit the new DSP cards (DSP 3 & 4 in above diagram). If only one additional card is to be fitted, use the DSP 3 position.
4. When fitting the new DSP cards, hold the card the right way up, engage the PCB carefully with the mounting rails and slide the card slowly into the rack, taking great care not to let components on the left hand side of the card catch on the adjacent metal panels. There should be very little friction if the card is correctly running on the mounting rails.
5. When resistance is felt, press on the two large extended screws to engage the card the last 5mm into the backplane connector. When fully seated, press the floating fascia panel into the rack and tighten the two small fixing screws at top and bottom.

Appendix 2

Adjusting the Faderglow colour on Vi2/4/6 consoles

With the new Aux VCA feature in V4.8 software there is a new Faderglow colour used to indicate the presence of this mode. Although the colour as defined in the software is 'white' (and can be seen as white within the Virtual Vi offline editor software), the tolerances within the RGB LEDs used to generate the Faderglow illumination on the actual Vi2/4/6 consoles mean that this colour shows up as a pink or Cyan illumination, and is thus difficult to distinguish from the Cyan colour already used to denote VCA 9-16. On Vi1 consoles, a different type of LED is used and the colour does appear correctly as white on the console.

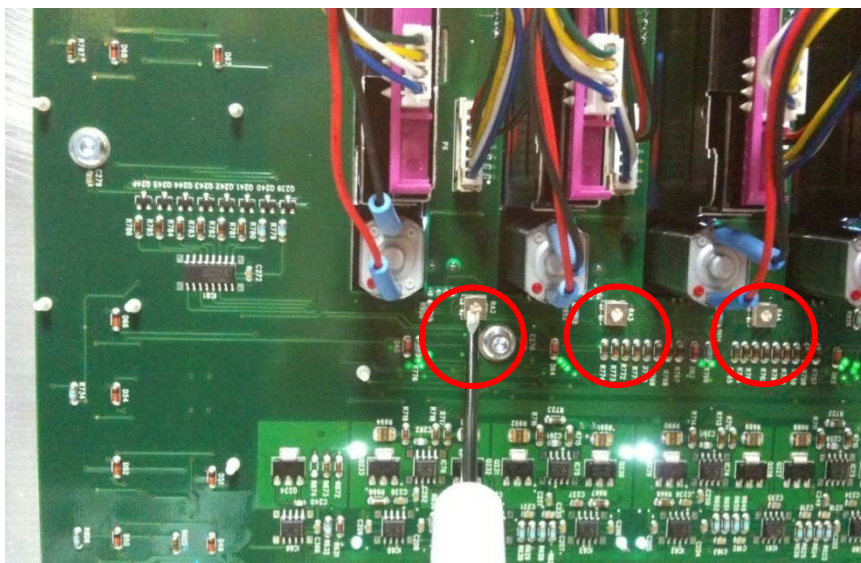
On Vi2/4/6 consoles, it is possible to adjust the Faderglow colour balance, reducing the red content and bringing the Aux VCA colour closer to white. The side effect of this adjustment will be that the orange colour used to denote 'Aux sends' on both master and input bays, will tend to become more 'yellow', as the red content is reduced.

There is a colour balance adjustment for each individual fader on the console.*

** Consoles built before June 2010 do not have any colour balance adjustment, so the described procedure is not possible on these consoles.*

Procedure

1. Open the fader bays by removing 9 screws per bay, and lift the 2 fader panels to the 90 degree service position until it drops into a locked position.
2. Locate the preset adjustment controls (labelled RA2-9) just below and to the right of each fader motor in the Control Bay (master) section. *See photo below.*
3. Engage Aux VCA mode on all 8 Control Bay faders (see page 13), then solo a bus with FLW mode active for the faders so you can see the Aux VCA Faderglow colours. Adjust the preset until the pink/cyan colour becomes closer to white (there will still be a pink hue to the colour, this is unavoidable). Note adjusting the preset too much in this direction will cause the Aux send 'orange' Faderglow colour to appear 'yellow'. Find an acceptable compromise between maintaining this orange colour and having an Aux VCA colour that is different enough from the VCA 9-16 colour (the latter is not affected by this adjustment).



4. Repeat the adjustment in the same way for the input faders. (Assign VCA1 to all faders of a User layer and switch VCA1 to Aux VCA mode, in order to see the Aux VCA colour).